not yet half explored, requires a long residence, and patient and quiet investigation, to unravel the obscured vestiges of antiquity, and to explain the many anomalies which exist in architecture of various epochs blended together.*

The present walls of Treves, like those of many towns of Roman origin on the Rhine, exhibit a mixed style of architecture, consequent on successive reparations at various periods. There are reasons for supposing that they were, in part at least, dismantled in the Roman times by the barbarian invaders; and, in the middle ages, they seem to have suffered still more severely. As we now see them, it is only here and there that portions may be detected of pure Roman construction; but it is very probable that the line of circumvallation has been but little altered, and that even the towers still mark the sites of those of the Roman period, although it has been supposed by some, that the walls of ancient Treveris extended much beyond those of modern Treves, in the direction of the church of St. Matthias, beyond the bridge. This does not, for many reasons, seem probable; at the same time there must have existed, or possibly still exist, in that district, foundations of buildings to give rise to the notion that the city walls extended thus far. From inscriptions, bas-reliefs, and other antiquities (now in the museum of the Porta Nigra, and in the library), discovered along the sides of the road to St. Matthias, it is very evident that many spacious and rich villas covered this quarter of the suburbs of Treveris. The banks of the footpath leading along the side of the river to St. Matthias are almost composed of the *debris* of Roman buildings, and the path itself is chiefly made of the old materials. About midway there appears to have been a pottery, indicated by layers of fragments of earthen vessels of various kinds. Matthew Merian, in his view of Treves,† on this side of the city places two stupendous fragments of architecture, which must, to all appearance, have been portions of an edifice equal to some yet remaining within the walls, which, for their preservation and extent, are unsurpassed by any Roman provincial works. This view is well executed, and gives an excellent idea of the city and its chief buildings, as well as the bridge, the churches of St. Barbara and St. Matthias on the one side of the city, and those of St. Maximin and St. Simeon on the other; also the large mill upon the river, and other buildings which will be easily recognized. The walls entirely surrounded the city when this view was taken, two centuries ago; but at the present day only parts of that on the side of the river remain. But we are more indebted to the *Annals of Treves*,‡ by Brower, with notes by Masenius, for preserving notices of antiquities, of which, at the present day, there is no trace whatever. Some of the plates are rudely executed; but others, such as the church of St. Simeon (the Porta Nigra), and the monument at Igel, are good works of art. To this work, Wyttenbach has made constant reference; and, indeed, it may be said to have afforded the groundwork of his excellent *Guide*. The most important buildings, now destroyed, which are to be found in Brower, are that of a supposed triumphal arch of Valentinian and Gratian, without the walls of the city, near the bridge, between that and the church of St. Barbara; sculptures, found in the amphitheatre; a richly-sculptured sarcophagus, found in the church of St. Maximin; a hypocaust, at the supposed palace near the bridge; the western side of a tower near the bridge, and the bridge itself; the Porta Nigra, transformed into the church of St. Simeon; the electoral palace, now commonly called the palace of Constantine; a stone, found in the castrum of Neumagen, representing a *tabellarium*, or rolls of manuscripts in a library; and a view of the castrum at Neumagen (*Noviomagus*). Wyttenbach states that the *Lauremburgum Romanum* of Wiltheim (a considerable portion of which is devoted to the Roman history of Treves), independently of ancient inscriptions, contains three hundred and twenty figures of different objects of antiquity, the greater part of which have now disappeared, and of some we do not know even what they were!

With these and other witnesses to the destruction of the architectural antiquities of Treves, comparatively within a few years, we have the evidence of the city itself in its present state, and of its museums, to corroborate the statements of the historian, and to testify to the ancient grandeur of the place. To convey to the stranger any correct notion of the remains which are yet extant would be impossible within the compass and means of these notes; and my efforts must therefore be directed solely to draw attention to some particular monuments, and to give, from my note-book, a few of the remarks with which it is stored from two brief visits made within the last four years; my object being to assist in pointing out a fertile district for archæological research but little known to my countrymen, although by no means distant or inaccessible.

The entrance to Treves from the Coblentz road is through the Porta Nigra, a colossal Roman structure, facing the street which leads to the market-place and the inn called "Röthe Haus," formerly the town-hall. The Porta Nigra, or Porta Martis, seen from a distance on this road, and gradually approached, strikes the traveller with surprise and admiration. Its towering height, vast and classic proportions, and dark colour, bespeak at once its origin and character, and the architectural genius of the people whose edifices seem built for eternity. For nearly eight hundred years this gate was destined to the purposes of a Christian church. In one of its towers a Greek monk, in the early part of the eleventh century, secluded himself from the world, and earned the posthumous honour of saintship. To him, under the title of St. Simeon, the building was dedicated. The entrance, on either side, was covered up with earth; and to the eastern side was added a choir, which is still standing. It was only in 1817 that the Prussian government removed the church, which had suffered from the French revolution, and cleared away the accumulated dirt and extraneous buildings, so as to leave the Roman gate, as we now view it, almost as fresh and perfect as it stood fifteen centuries ago. The building is oblong, flanked by two wings also oblong, and terminated on the side looking towards the country by semicircular towers. The ground-floor, on both sides, is double-arched, each arch being fourteen feet wide, and about twenty-three high, including several feet buried by the raising of the level of the street.

In the exterior arcades, the grooves in which the portcullis worked are still apparent. The two wings had each a postern entrance. The basement is surmounted by two rows of semicircular windows in the central part of the building, and by three rows in the right wing: the third stage is wanting in the left wing. Each window is about three feet wide, and six feet in height. The height of the building in the central part is about seventy feet; that of the right wing about ninety-four feet; the entire length being a hundred and fifteen feet. The exterior of each story is surrounded by columns of the Doric order; in the interior, and on the sides of the wings, plain pilasters are substituted. The walls of the towers are nearly six feet in thickness at the base, decreasing in proportion to the elevation. They are formed of blocks of grey sandstone, varying from four to nine feet in length, by from two to three in width, placed upon each other without mortar, and cramped on the inside with iron. Many of these fastenings have been industriously extracted, for the sake of the metal. The left wing still exhibits where it was connected with the city wall, constructed of the same materials as the gate. The marks of the masons are visible throughout, as sharp as ever; they are, ACE; SEC; and MAR.

From the plan and dimensions of this grand structure, it is very evident it was intended for other purposes than that of a gate solely. It was constituted probably to serve as a fortress or *propugnaculum* and armoury, while in time of peace its spacious rooms may have been adapted to various public services. The date of its erection is one of those questions which admit of wide speculation, without any decisive evidence, either historical or monumental, to determine it. The inquiry has taken an extensive range: on the one hand, it has been assigned to a period anterior to the Christian æra; on the other, to the sixth century. We shall certainly less err in placing the period of its construction somewhere midway between these extremes. Wyttenbach refers it, with some show of probability, to the time of Constantine; but the testimony of Eumenius, on which he mainly rests, is by no means conclusive, and we are left to regret the absence of inscriptions, or of any marked peculiarity in the architecture, such as would point with unerring hand to the precise period of its origin. In northern Europe, perhaps, the Porta Nigra is the finest work of its kind extant. The two gates of Autun in France, the *Porte d' Arroux* and the *Porte St. André*, are the only similar works which merit to be compared with it. In solidity and mode of construction there is considerable analogy; but the details are different, and besides two main arcades for carriages, these gates have two others for foot-passengers, which are wanting in the Porta Nigra. In our own country, the only examples of Roman architecture which can be compared in some respects with this at Treves, are those yet remaining in the walls of Chester.

The spacious rooms in the Porta Nigra are now adapted for a museum of local antiquities.

The buildings at Treves, commonly called the Palace of Constantine, and the *Thermæ*, next demand consideration. They are both situated on the south-east side of the city, in an open quarter, at no great distance from each other, and near the walls,—the Thermæ, indeed, forming an angle of the ancient fortification. The palace of Constantine was turned into a barrack by the French; and, until very recently, it has been used for that unworthy purpose since their occupation of Treves. Previously it served for the archiepiscopal palace, and in anterior times it appears to have been occupied by some of the Frankish kings. In Brower's *Annals* is a plate giving a bird's-eye view of the building as it stood two centuries ago, when it formed one side of a square edifice, open in the centre. It is now being renovated by order of the Prussian government, and, it is reported, will ultimately be converted into a church.

This building, which, without any authority, has been called the Palace of Constantine, seems to have been originally a *basilica*, and is certainly one of the finest and most perfect examples extant. Above ground it is composed entirely of square red tiles, 15 inches in diameter, and 1¼ inch thick, with layers of mortar equal in thickness to the tiles. The entire elevation is nearly 100 feet, and its length is about 225 feet. In form it is an oblong square, terminating in an apse, which is separated from the nave by a grand arch, of a span of 60 feet, formed of three rows of tiles laid edgeways, the rows being separated by a band of tiles laid in a contrary direction; the arch is 8 feet thick. The sides and apse contain two rows of semicircular-headed, open arches, the upper being ornamented with three concentric rows of tiles, the lower with two. The pavement is said to have been of marble, supported upon a hypocaust, and the walls of the interior are also reported to have been covered with marble and paintings. The substruction is composed of large blocks of sandstone. During the two visits we paid Treves, we were unable to obtain more than a stolen glance at the interior of this building. It is to be hoped that the reparations now being made are under the superintendence of Herr Schmidt, or some other architectural antiquary competent to take advantage of the discoveries which must necessarily be made during the progress of the works, and apply them to the further development of the details of the construction of this magnificent building, and, possibly, of its early history.

Crossing the parade, we arrive at the so-called *Thermæ*, to the interior of which a fee obtains ready admission at all times of the day. It would be almost entirely fruitless to attempt to give any person a notion of the interest of this vast and complex edifice without the aid of drawings and plans on a large scale. As far as can be determined by the excavations made in 1816, and since, it presents the form of a parallelogram of about 400 feet in length, and 350 in width, terminating, towards the country, in a semicircle, with an apse on either

* An architect of the city, Herr Schmidt, is at the present moment engaged in publishing a work on the more important buildings.

† Topographia Archiepiscopatuum Moguntinensis, Trevirensis et Coloniensis, fol. 1646.

‡ Antiquitatum et Annalium Trevirensium, auctoribus P. C. Browero et P. J. Masenio. Leodii, M.DC.LXX. 2 vols. folio.

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